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THE HARRISON PAINTINGS.

BY MARY GAY HUMPHREYS.

AN interesting exhibition this month has been that of the paintings of the brothers Birge and Alexander Harrison, held at the American Gallery. These young men are Philadelphians who have been studying in Paris under Cabanel and Gerome, and are better known among the foreigners than in their own country, although examples of their work have been seen from time to time. In Paris they have been among those Americans numbering Henry Mosler, Frank Boggs, D. K. Knight, and Mr. Sargent may be added by a stretch of patriotism, since practically

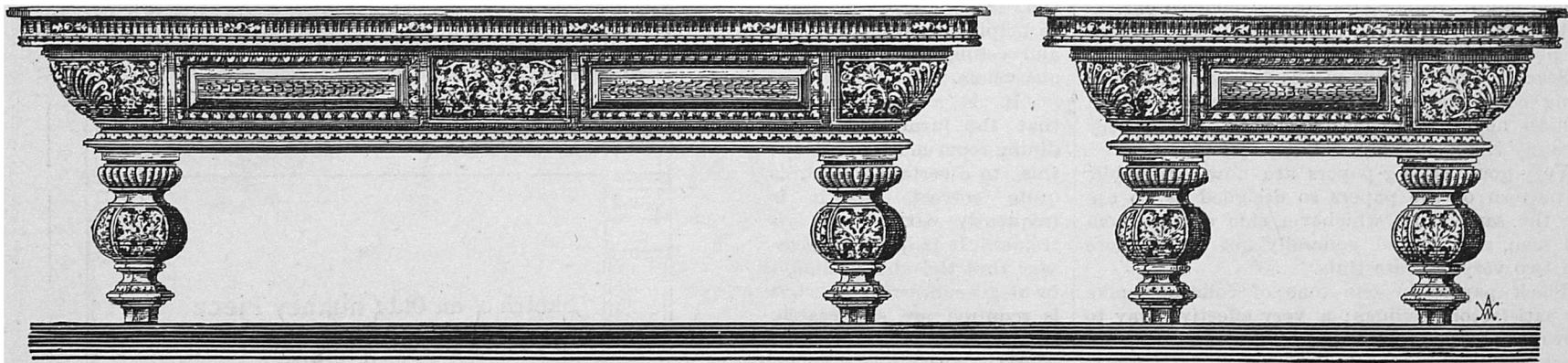
to find an epic in nature, but to celebrate its humbler truths.

The individuality of each of this group of men working under much the same conditions is marked. Stott sees the landscape bathed in air and tries to catch its elusive charm and fix on his canvas its capricious play. Weldon-Hawkins is not content without human sympathy. His "Orphans" touched even the heart of Paris, and in the "Girl and Geese," a peasant leaning on her broom watching the grotesque billing and cooing of two geese, the humor was tender, even pathetic.

The resemblance between the work of these two brothers is superficial. Each expresses different moods. In them there is nothing languishing, and their rendering of nature and the various

horror,—and one feels that it is because of the beautiful youth of the dead,—kneels with hands upraised. The exquisite touch in the painting is this discrimination between the feeling of the man and the boy. As far as the handiwork is concerned, this group offers wide opportunity for textures, in the oil clothes covered with salt, of the men, the rich clothing of the boy, his matted hair and pallid face; and these are admirably, but not too insistently given.

The paintings of Mr. Alexander Harrison largely out-number those of his brother, and record a number of phases of life and nature. "The Two Pipes," a man and boy blowing soap bubbles, and an overhanging parrot, is an example of solid flesh painting as well as delicate trials of color. There is a landscape, "Evening," with



BILLIARD TABLE, DESIGNED AND MANUFACTURED BY H. W. COLLENDER.

he is a Frenchman whose work has been officially recognized. This is the most creditable since it owes to Paris only its technical skill. On the contrary, M. Victor Champier writes, and apropos in part of these two young men: "Messrs. Harrisons, Weldon-Hawkins, Stott and Thompson are helping to introduce into France a new style where the subject is, so to speak, a corner of nature; the colors are crude, but there is a taking sadness in their landscapes, cut off as they are at the horizon, so that scarcely any sky can be seen. The new style, of which M. Champier speaks, depends much more intimately on the painter's sympathy with the landscape than on the position of the sky line, although that undoubtedly gives the landscape more objective importance. The chief thing is, however, the painter's aim. This is no longer

details is truthfully vigorous. "The Return From the First Communion," by Birge Harrison, has been exhibited here before. It is a daring and successful attempt to render white in broad sunlight. The young girl, clad in transparent muslin of that hard blueish tint usually chosen, has stopped in the field to gather daisies. The fresh tints through and in contrast with the muslin, the shadows and folds of the dress, and where it catches the full blast of the sun, make a most interesting record of facts. The picture does not rest on this, however: the girl is charmingly naïve. "Une Epave," also by Birge Harrison, is a road between two banks of sand with a glimpse of the sea. A fisherman and his son discover a young boy, dead, lashed to a spar which the waves have swept inland. The boy moved with

two men in a boat gathering pond lilies, the water glassing the reflections of the sunset sky that is practically truthful. "The Shipwreck" is a comparatively large canvas with the figure of a man in rags endeavoring to signal a vessel. Less well-done the canvas would be somewhat empty, but as it is the small figure made prominent in point of color by his red shirt, contrasts desolately with the expanse of sand and sea, and the footmarks leading many times to the brink, enforce the tale of hope deferred. It is worth noticing that in all the works of these young men nothing seems to be too small to escape attention, and that details at the same time are kept under wise restraint. There are many lesser works exhibited, which all show the marks of the distinctive talents of the brothers.



DESIGN FOR BAY WINDOW FOR HOUSE COSTING FROM \$4,000 TO \$10,000, BY JOHN W. H. WATTS.